

THE RCM MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

"The Letter killeth, but the Spirit giveth Life."

Editorial.

At first thought there may seem to be little association of idea between Marcus Aurelius and the honour of knighthood which, to the most unfeigned pleasure of Royal Collegians and musicians in general, His Majesty the King conferred upon our well-beloved Director on June 3rd last. Yet in dwelling delightedly on this recent great distinction of the Director's it is so easy to recall certain words of Marcus Aurelius concerning his father, in admiration of the latter's modesty of bearing in the face of many distinguished signs of the veneration in which he was held. . . . "How free from all vanity he carried himself in matter of honour and dignity" . . . and much else. But it is unnecessary, after all, to quote the ancient Emperor; or to go back any farther than the week following June 3rd, or to any more highly-placed authority than that of the humblest inhabitant of the College, for expressions of sincere satisfaction that the Director's name had figured in the Birthday Honours List.

Less for itself, of course, than for what it implied in constant, unstinted and devoted service to the Art which we all strive to aid in our varying ways and capacities, do we rejoice in the new title by which the Director will now be known. The most compelling and useful attribute of such recognition is the intensity with which it can focus attention upon its recipient and especially upon the nature of the achievement which ever is—or ought to be—the necessary forerunner to it. Attention is apt to stray from the untiring worker; or again, his most arduous duties may least of all win the notice they deserve. And it is sometimes the unfortunate case that there may be a collective body of people concerned in furthering an object which as often as not is actually attained by the almost solitary efforts of a very few tireless workers whose contributions are too easily "taken for granted." The idea is to be dismissed, here, that such ignorance or carelessness could be laid at the door of any single worker or body of workers in British musical life as towards those of their leaders on whom great and deserved honours have fallen. We in College, in particular, can claim that we needed not this especial mark of recognition of Sir Hugh Allen's work to make us realise, even one little bit more than we previously did, the nature and extent of his devoted labours in and out of College, at Oxford or in London, in whatever directions he has from time to time seen his duties to lie. Of all his activities we have been fully aware, and held him high in honour for them. Those who, in whatever capacity, work in the College know well enough of what little use would be their devotion to the welfare of the Institution if there were lacking those untiring efforts of Sir Hugh which have been the heart of College life and influence ever since he was called upon to succeed the late Sir Hubert Parry.

When Ben Jonson declared that "great honours are great burdens" he thought not of honour actually gained, but of honour in the gaining. Deeply in love with work, as he is, Sir Hugh would not agree, perhaps, to even that reading of Jonson's words. He might be more inclined to detect the "great burdens" in the receipt of so many letters and telegrams and congratulatory messages, in unexpected gold chains and watches, and beautifully-worded resolutions—and in Editorials. And maybe he would much rather become acquainted with fresh tasks than with any further expressions of the delight with which his knighthood has been received by all those who like to think that they are fellow-workers with him in a common cause. But the official organ of the Royal College of Music Union could not fail to take this first opportunity to tender the Union's distinguished President the most sincere congratulations of all its members, to go side by side with all those other similar expressions which he has received at a memorable moment in his career.



Director's Address.

One of the perplexities, among the many, that come to me at the beginning of each term is the choice of any subject upon which I feel in the least degree competent to address you on these first Mondays. One can speak of the glories of the past in the history of the College, and draw from them, perhaps, some help and guidance for the future. One can dwell on the problems of the moment, which are indeed engrossing and vital, and all the more insistent as the war has created new dispositions of forces and new combinations of circumstances which must occupy our attention somewhat exclusively. To dwell on the past and to pride ourselves on the achievements of our predecessors is a dangerous process unless we know how to draw from that contemplation the means to adjust our present problems, and the courage to persist in difficult surroundings. We cannot too carefully consider the fact that the struggle for existence is likely to become, in the immediate future, harder than ever before and particularly hard for the very people who, like us, desire to adopt an artistic career.

It is often said that art prospers under difficulties and that creative talent is encouraged by hard conditions. It looks, therefore, as if in the days ahead we should find a good atmosphere to work in.

The peacefulness of the pre-war days has disappeared. Its easy-going placidity which to-day seems to be so enviable and so desirable and so far off will never be ours again. We have come into a new life in circumstances almost undreamed of, some of us with experiences of a

drastic kind, in a world given at once to fine aspirations and to things unutterably base; in an environment of restlessness which manifests itself in every form of activity—some sustained and beneficent, others spasmodic and largely harmful.

Many are apt at this moment to believe that, as all things seem to be new, all methods and all views highly modernised, it is desirable and indeed necessary to cut ourselves adrift from all precedents, and throw ourselves into the new conditions on the chance that something or other will turn up and land us safely in some walk of life where we may be content and happy.

In reading the Addresses made during the past thirty years to the students, one is struck by a note of satisfaction at the state of the College: the universally exemplary behaviour of the students, and the sureness with which each step in progress seemed to be made. It is very confident reading. There seems no doubt or hesitation. But such contemplation has its danger to those who are not possessed of the strength of mind or fixity of purpose necessary to keep such a state of affairs alive and healthy. It is quite possible to develop, almost without knowing it, a sort of corporate complacency which is rapidly reflected in the individual. If this complacency is founded upon first-class achievement and is fed by ever renewed effort there is not much harm to it; but if it is once divorced from the feeling of necessity to do the best work possible it will lead us into innumerable dangers of a subtle kind—such as self-satisfaction, conceit, reaction and drift. We shall be in danger of being satisfied that once we are introduced into the College life all we have to do is to float along with it, gently, effortlessly, with a well-bred dislike for any display of enthusiasm, only to find at the end that we have got nowhere, done nothing worth while, except to confirm ourselves in a disposition to take things as we find them, and to leave all the responsibility of our lives upon other shoulders. We shall be carried along in the College life, instead of being a unit of energy which makes that life more effective and increasingly useful.

You will perhaps say, "Why should we be told this as if we were guilty of complacency?" I don't say it to you or at you. I make a general statement which includes us all.

We have to-day the biggest family of students in the history of the College. The responsibilities of a large family are heavy—never more so than to-day. The great point about any family is to be thoroughly healthy. Large families are now-a-days supposed to be troublesome and expensive. It depends largely upon whether they are healthy or not. I know quite well there is any amount of enthusiasm among you. We want all members of this family to feel they have a definite share in its well-being, that this is their musical home, and that they share in its fortunes, and that, by the manner of

their work here and by the ordering of their lives, they may carry on its best traditions, and by their own influence and examples help to knit together the new and the old spirit.

There is a danger in numbers. Some may be inclined to think that their individual effort in so large a family is of no consequence, and that their contribution to College life is negligible. That can never be. Each one of us has some quality about him different from other people's, which can and should contribute to the well-being of the community. You have all made up your minds what it is you want to do. Most of you have satisfied yourselves that you have the ability. It is only right that I should remind you, especially those of you who are here to-day for the first time, what is your inheritance, what we hope for you and expect of you.

It cannot be said too often that if you come to a place like this you come here to work hard : that must always be the spirit of the place. It makes no difference if you do your music for your own enjoyment or for a career.

Upon reading and re-reading many times the wonderful addresses of Parry, I have felt that the great thoughts he gave utterance to must never be allowed to be forgotten for the want of repeating them. Above all, the high opinion he held as to the College's position in the national musical life, and its influence in the formation of character and in bringing out the best of everything in its students, is a thing for us to remember. Unless you pull your weight and swing with the boat you are only a drag and a hindrance. Every step you take implies exertion, and without exertion there can be no progress.

The fine character of an Institution is always at the mercy of its present members. Its past records, however magnificent and stimulating, cannot be lived upon unless they are utilised by present effort and spiritualised by newer and higher aims. Everything depends, with the most successful and renowned societies, upon present members. Hence, for instance, whatever glories the past may have gathered in for us, it is the work of to-day's teachers and the industry and will to make good of to-day's students that form the character or keep it pure, which make renown and keep it bright. If we take it easy we shall infallibly go to the dogs.

Healthy traditions are active traditions; they are not for contemplation but for operation; they never must be allowed to stagnate; they must never allow us to stand still. If we stand still we die. Now here lies our chief difficulty : to steer a course through uncharted seas with a hustling wind pushing us on, the strength of which is due to the fact that it has been pent up so long : to pick up our marks, to carry all sail we can with safety, to keep an eye lifting for a light here and a beacon there : and all this in waters crowded with other ships possessed of the same purpose and making for the same destination.

That is very much the state of things here, and in all schools of music: hundreds of students embarked on a musical voyage, all hoping to make the land. But the success of the voyage depends upon the equipment of their ships, and upon their endurance, their readiness and power in navigating them. Some have fine vessels under them, some have gone to sea in sieves, some in paper boats. They have put in here, to this harbour, some to re-fit and some to caulk, some to scrape, some to re-fuel, and some, perhaps, to be scrapped.

During the last two years we have renewed the full activities of the College, and even added to them. We are probably busier than we have ever been before, as we are also more numerous than ever in the history of the College. Added to this, the demand for opportunities and facilities, the freedom of outlook, the emancipation of women, and the easing of the bonds of restraint: the desire, often inevitable, for new things, new thrills, new activities. We have to be immensely careful that we do not, in all this, lose hold of the precious quality of steadfastness. In these times, when change seems desirable in itself and to be the test of a progressive and alert mind, we must be the more careful that we are steadfast even in change. We must guard against restlessness and change merely for their own sakes, and see to it that in all the things which imply change we are guided by *one* steadfast principle—to do the right thing in the right way.

There are two or three very significant facts which we have to notice and which more or less affect our work as students. One is the enormous increase in the number of those who desire to go in for music as a profession. This number is perhaps not as great as it appears at the moment, for a part of it is accounted for by a number who were kept back by the war from adopting this work at the normal time: but even then music seems to attract more and more people to its service. One of the considerations that demand attention is the problem of the extent by which the supply is likely to be in excess of the demand.

It is needful that all of you should cudgel your brains as to the significance of the music you perform, and without it you can neither perform nor teach successfully. You have many opportunities in listening to lessons to develop a very useful amount of information both as regards the music and its manner of performance if you only use them.

New things often seem very desirable, but they are often not expedient. Two instances: many of you desire to do Pianoforte Accompaniment as a 2nd Study. Some of you know it to be a very important and useful branch of study; some think it an easier form of pianoforte playing (which is a sad mistake), and find to your cost that you are not fit to do it as regards your own inability, let alone the discomfort you would bring (I hope unwillingly) upon any who were unwise enough to allow themselves to be accompanied by you. And, again, conducting is one of the most attractive employments, and a great many people

have a gift for it without knowing it : but there are some who, fulfilling the scriptural injunction, not to let their right hand know what their left is doing, bring instant disaster to the forces under them, and sad confusion upon their own heads.

The increasing number of would-be professionals naturally brings with it the question of standard : in quality, endurance and gifts. As the competition becomes keener the standard of efficiency must be higher, the determination greater, the aim more steadfast, the character firmer, the grasp upon opportunity more tenacious, the step in progress more careful, time more economically mapped out, methods more enlightened.

Competition, if regarded in the right light, is stimulating, even if it is uncomfortable. One of the surest incentives to progress is to feel uncomfortable. A comfortable feeling is very much like dry rot—you don't know it is actually dangerous until your chair suddenly gives way and you find yourself on the floor.

Of the two big avenues open to you who intend to live by music, the one, (and perhaps the more exalted) is that of performer, the other (the more humble but equally honourable) that of the teacher.

There is at the moment an urgent demand for the best kind of teaching in musical education, to bring into our schools, clubs, factories, towns and villages the best and simplest forms of music, whether corporate or individual. The need for musical appreciation is great, the number of those who can teach is small. It is useless for the fine performer to give of his splendid interpretation when the people who hear him are really unable to appreciate his work, and are apt to mix up good and bad indiscriminately in their minds.

To all of you who study here there is a great chance in the direction of learning how to appreciate and of being able to teach it to others. That is one of the important things you have to do—to be able to convey to others what you yourselves learn. You have opportunities of all kinds to do this. See that you make the most of them. If you want to be effective as a teacher you will find this one of the most able implements to use.

The time you spend here is of the utmost importance to you and to us. The spending of time is always a most solemn affair; the choice of things to spend it on the most solemn of all. We have only a limited time to spend in this work of preparation, and when we are making up our minds to devote some of the best years of our life to any particular endeavour we must take every care that we choose rightly. In the choice of a profession we are guided first of all by the feeling of what we should like to do, not necessarily by what we should be good at, though often they go together : sometimes it is because we think the life

attaching to particular work is easier or more pleasant and peaceful. The answer to the question, "Why do you go in for music?" is that you love it, and that it is the only thing you care about.

And you must develop a personality. If you are going to be a performer you must have that compelling kind of personality which will command attention. It is rare as a gift, it is difficult to develop.

If you want to be a teacher you must have a personality decided, persuasive and adaptable. Here again some are born, most are made; but in both cases you must be really efficient, you must have ready wit, indomitable patience and control; for if you want to command other people's attention you must be able to control your own. You must be able to concentrate, for it is just that faculty in you which produces it in others. You must be ceaseless in effort, constantly watching your steps in grace, swift to act on a careful decision; not too self-confident, nor yet too diffident. The world has suffered too much from half-baked musicians. We will keep the College oven hot if only you will make sure the ingredients to be baked are of the best quality and in the right proportions.

You cannot begin your training in the middle, nor can you quit it there; least of all can you do without it at all. If you are trying to make up for lost time you can only do so by seeing that there is no waste now.

Finally let us have a jolly term, full of life, good-tempered, punctual and illuminating. It rests with you.



APRIL 20TH, 1919.

There is no thread of all the day's colours
Has 'scaped my eyes; I have seen well to-day—
The deepest sweet token of all the hours
And bear to sleep fine memories away.
O may they haunt my dreams! Dear Sleep renew
Banners and light, fragrance, that at the first
Of Dawn I may awake Joy pulsing through
Body and soul to wonder, hunger and thirst—
For Beauty that swells the bud, makes dense the grove,
Sets lambs leaping with tails twinkling and fills
The blackbird so with unuttered passion of love,
He sings in the vale to awaken the echoing hills.

IVOR GURNEY.

April, 1919.

The Hooligan.

March came soon and kind,
 To find one tree
 Already lit and sought
 By the first bee.
 Like a taper bright alone
 In round of dark
 Or some for-long-desired
 Seaman's mark—
 A child's look unwist
 In the house of death—
 The apple tree soft-clad,
 With honey breath.
 Then March which came with fair
 Courteous intent
 Turned sour at heart, rough gusts
 This wonder rent,
 Tore branches, scattered light
 Rent garments, slew,
 Even, that lovely maiden
 Of Spring's hue.
 And like some ruffian slunk
 Stealthy away
 April was dumb for sorrow
 Till her last day.

IVOR GURNEY,

Mr. Aveling's Play—"Pass Marks."

To the large number of R.C.M. Union members who were delighted by the play Mr. Aveling wrote and produced at the last Union "At Home" it will come as good news that the Author, in his great kindness, has had printed a certain number of copies of it. The object of this note is to inform members that those among them who would like to possess a copy are asked to make application (a postcard will do) to Mr. Claude Aveling himself. He will respond to the applications in the order of their arrival, and it is fully expected and hoped that if the supply be not equal to the demand those who are disappointed will gracefully understand—and make good their loss, perhaps, by borrowing copies from those who are lucky enough to profit by the exceedingly generous offer of the Registrar.

ROYAL COLLEGE OF MUSIC MEMORIAL TO SIR HUBERT PARRY.

The first meeting of the General Committee was held on July 7th. Pursuant to the resolution passed at the Extraordinary General Meeting of the R.C.M. Union on March 25th (a full account of which appeared in the last number of the Magazine), the following persons had been appointed :—

To Represent the Council :—

COLONEL LIONEL BENSON,	MR. G. A. MACMILLAN,
HON. ROBERT LYTTTELTON,	SIR ERNEST PALMER,
LORD STUART OF WORTLEY,	

To Represent the Teaching Staff :—

SIR WALTER PARRATT,	SIR CHARLES STANFORD,
DR. CHARLES WOOD.	

To Represent the Clerical and Household Staff :—

MR. POLKINHORNE,	MRS. FLOWERS.
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In addition the General Committee cop-opted the following persons :

HER GRACE THE DUCHESS OF	MISS MURIEL FOSTER,
ATHOLL,	MR. H. PLUNKET GREENE,
DR. PERCY BUCK,	SIR HENRY HADOW.
DAME CLARA BUTT,	MR. ROBSON,
MR DOUGLAS FOX,	DR. VAUGHAN WILLIAMS.

The proposals which had been sent in, as to the form which the Memorial should take, were discussed, and an Executive Committee was elected, consisting of the following persons :—

SIR H. P. ALLEN (Chairman),	MR. G. A. MACMILLAN,
MR. AVELING,	SIR ERNEST PALMER,
MR. COLLES,	MR. POLKINHORNE,
MISS DARNELL,	MISS SCOTT,
MR. DUNHILL,	MR. SHORE,
	MISS DAYMOND (Hon. Secretary).

Immediately after the General Committee Meeting, the Executive Committee held its first meeting.

Small Sub-Committees were appointed to enquire into the details of the various schemes proposed.

At the next meeting of the Executive Committee, on July 21st, these Sub-Committees presented their reports, which were considered by the Committee.

It was decided to call a General Meeting of the whole College past and present, comprising everyone who has belonged to the College in any capacity—whether as a member of the Council, the Teaching Staff, the Pupils, or the Clerical and Household Staffs—since May, 1883. This meeting will be held at the College on Thursday, November 18th, at 5.30. All past and present members of the College are most earnestly requested to attend if possible, as the business to be discussed in connection with the Memorial is of the greatest interest and importance. Although

nearer to the time notices will be put in the papers, no further individual intimations of the meeting will be sent to readers of the Magazine, on account of the cost of postage. They are, therefore, earnestly requested to make a note of the date and time; and not only to attend, if possible, but to endeavour to ensure that non-Union members of the College shall know of the meeting.

The Committee will welcome suggestions as to any point connected with the Memorial; these should be sent to the Hon. Secretary for the R.C.M. Memorial to Sir Hubert Parry.

MISS EMILY DAYMOND,

17, Kensington Square,

London, W.8.

A Letter from the Director.

The following is a copy of a letter written by the Director to Mr. Walter Clapperton, whose happy duty it was to make the presentation on behalf of his fellow-students to Sir Hugh Allen during the course of the R.C.M. "At Home." The letter is reproduced here by the Director's kind permission.

MY DEAR CLAPPERTON,

I cannot let last night's most graceful episode pass into a cherished memory without trying to put down on paper one or two of the thoughts that I would have given expression to if I had not been so completely bowled over by the surprise of it all.

You cannot yet know what it means to a man working on a big job to find everyone with and for whom he is working so extraordinarily kind and sympathetic. It makes life very delightful, and the work a continual happiness.

I have found this happiness here to a degree which makes me feel very proud and very humble. Such an incident as that of last night, at the same time as it took my breath away, gave me a great courage and a feeling of satisfaction that cannot be expressed in words. I shall hope to live to show it in a more tangible and endearing manner.

I offer you all my warmest thanks.

Yours very sincerely,

HUGH P. ALLEN.

The R.C.M. UNION. Annual "At Home."

The Annual "At Home" of the R.C.M. Union took place in the Concert Hall at College on Thursday evening, June 24th. From the crowded attendance, animated faces and enthusiastic comments those persons who were responsible for the arrangements had the pleasure of realising that the evening was a success. No less than 711 persons were present—100 more than the highest record of previous years. A particularly brilliant feature of the evening was the play especially written and produced by Mr. Claude Aveling, to whom the warmest thanks are due. Mr. Clive Carey must also be associated with him in this debt of gratitude. To Mr. C. Armstrong-Gibbs, Mr. Herbert Howells and Mr. Leslie Heward very grateful thanks are also due for arranging the other witty and successful items on the programme. One would like to enumerate each actor and actress by name, where all did so well, but the limits of space forbid more than a general acknowledgment made with the utmost gratitude and appreciation. An infinite amount of generous work on the part of all had gone to make the programme the success it was, but all persons concerned in it will unite in wishing to mention with special gratitude the indefatigable services rendered by Mr. Polkinhorn. It was a happy coincidence that the date of the Union Party should have synchronised fairly closely with Sir Hugh Allen's knighthood, thus giving students of the College an opportunity of expressing to him their gratification by the graceful little presentation of a gold watch. The beautiful flowers which decorated the Hall and supper rooms were again the generous gift of Mr. Visetti. In conclusion the Hon. Officers wish to express their thanks to the members of the different Staffs at College and to the volunteer members of the Union Secretarial Department who rendered such valued and helpful services.

VOTE OF CONGRATULATION TO SIR HUGH ALLEN.

At their Meeting on July 6th, the General Committee of the R.C.M. Union, on behalf of the Members of the Union at Home and Abroad, passed and presented to Sir Hugh Allen a vote of congratulation on the honour of knighthood conferred upon him by H.M. the King.

ELECTIONS TO UNION COMMITTEE.

Miss Doris Eady, Mr. Dan Jones and Mr. H. E. Wilson retired from the Committee on ceasing to be present pupils of the College, and Miss Jessica Gordon, Mr. Charles Lofthouse and Mr. Walter Clapperton were elected to fill the casual vacancies thus created.

LIST OF NAMES AND ADDRESSES OF MEMBERS.

The new list of Union Members for 1920 will be published at the beginning of October, thus corresponding in date with the beginning of the financial year. Copies will be sent to all those members whose subscriptions for the current year (1919-20) have been paid, but members whose subscriptions for that year are still in arrears cannot receive their copies until the amount due has been paid.

MARION M. SCOTT, *Hon. Secretary.*

College Concerts.

Tuesday, May 16th, 1920.

QUARTET for Strings, in E flat major
(K.428) *Mozart*

1. Allegro ma non troppo.
2. Andante con moto.
3. Menuetto: Allegretto. 4. Allegro vivace.

CECIL BONVALOT,

KENNETH M. SKEAPING (Scholar),

BERNARD SHORE (Exhibitioner),

EDWARD J. ROBINSON, A.R.C.M.
(Dove Scholar).

SONGS...

- a. The Willow Tree... { *Sydney Northcote*
- b. My Garden { (Student)

JOSEPHINE CLARKE.

PIANOFORTE SOLOS...

- a. Prelude }
- b. Sarabande } *Debussy*
- c. Toccata }

LEONARD S. JEFFERIES, A.R.C.M. (Scholar).

ELEGY for Viola, Op. 30 *Vieuxtemps*

BERNARD SHORE (Exhibitioner),

SONG... The Bells of Ys... *J. Weston Nicholl*
FLORENCE SUMMERSCALES.

VOCAL QUARTETS... Five Songs from

"England's Helicon"..... *E. Walker*

SARAH FISHER (Montreal Scholar),

URSULA J. GALE (Scholar),

TUDOR DAVIES (Scholar), COLIN ASHDOWN,

Accompanists—

FREDA M. SWAIN (Whitecombe Portsmouth

Scholar),

CHARLES LOFTHOUSE, A.R.C.M.

SYDNEY NORTHCOTE.

Tuesday, June 1st, 1920.

SONATA for Pianoforte and Violin, in D
minor, Op. 108 *Brahms*

1. Allegro.
2. Adagio.
3. Un poco presto e con sentimento.
4. Presto agitato.

YVONNE M. SAWYER, A.R.C.M.,

LENA CHISHOLM, A.R.C.M. (Gowland Harrison
Exhibitioner).

SONGS...

- a. My heart is like a singing bird...
- b. Crabbed Age and Youth.....

C. H. H. Parry

ANNIE WILLIAMS (Exhibitioner).

PIANOFORTE SOLO...

Ballade in G minor, Op. 23..... *Chopin*

FLORA C. MCGILL (Pringle Scholar).

SONGS...

- a. Come to my dreams *Frank Bridge*
- b. The jound dance *Roger Quiller*

FLORENCE M. RUST.

QUARTET for Strings, in D major, Op. 18,
No. 3 *Beethoven*

1. Allegro.
2. Andante con moto.
3. Allegro.
4. Presto.

JOAN H. CARLILL, A.R.C.M. (Exhibitioner),

OLIVE B. DAVIDSON, A.R.C.M.,

BERNARD SHORE,

EDITH M. CHURTON, A.R.C.M. (Morley
Scholar).

Accompanists:

HILDA M. KLEIN (Exhibitioner),

LEONARD S. JEFFERIES, A.R.C.M. (Scholar).

Friday, June 4th, 1920.

SUITE for Strings (MS.), No. 2, in
G major *C. Hubert H. Parry*
(First Performance).

1. Prelude. 2. Sarabando.
3. Quasi Menuetto. 4. Pastoral.
5. Intermezzo. 6. Finale.

Note.—The Composer completed all the
movements of this Suite, but did not indicate
the order in which they were to be
played.SONG... Mignon's Song ... *Goring Thomas*
EVA M. MCCALL, A.R.C.M.CONCERTO for Violin and Orchestra, in
B minor, Op. 61 *Edward Elgar*

1. Allegro. 2. Andante. 3. Allegro molto.

MANUS O'DONNELL, A.R.C.M.

SONG ... Isolengrin's Farewell ... *Wagner*
TUDOR DAVIES (Scholar).SYMPHONY, No. 4, in D minor,
Op. 120 *Schumann* ...Introduction, Adagio; Allegro; Romanze,
Adagio; Scherzo, Allegro; Finale, Allegro.

Conductors:

HUGH P. ALLEN, M.A., MUS.DOC., and

ADRAIN C. BOULT.

Wednesday, June 23rd, 1920.

SONATA for Pianoforte and Violin, in
A major *Cesar Franck*

1. Allegretto ben moderato. 2. Allegro.
3. Recitativo—Fantasia: Ben moderato—

Molto lento. 4. Allegretto poco mosso.

EVERAL DE JERSEY, A.R.C.M. (Signor Poli
Scholar),

JESSICA GORDON (Scholar).

SONG Les Regrets *Debussy*
MARY E. GIBSON.PIANOFORTE SOLO... Fantaisie in G minor,
Op. 77 *Beethoven*

EVELYN TYSON (Scholar).

SONG... Lament of Isis... *Granville Bantock*
DOROTHY B. CLARK.

QUARTET for Strings, in C major, Op.

59, No. 3 *Beethoven*

1. Andante con moto, Allegro vivace.
2. Andante con moto quasi Allegretto
3. Menuetto: Grazioso. 4. Allegro molto.

JOHN PENNINGTON (Scholar).

KENNETH M. SKEAPING (Scholar),

CECIL BONVALOT,

EDWARD J. ROBINSON, A.R.C.M. (Dove

Scholar).

Accompanists:

ISOBEL FULLARTON-JAMES,

CHARLES LOFTHOUSE, A.R.C.M.

Thursday, July 1st, 1920.

STRING QUARTET, in E minor.....

Frank Bridge

1. Adagio. 2. Adagio molto.
3. Allegro grazioso. 4. Allegro agitato.

MANUS O'DONNELL, A.R.C.M.,

MARIE E. WILSON (Scholar),

SYBIL MATURIN, A.R.C.M., GENA A. MILNE,
(Exhibitioner),

SONGS...

- a. Why art thou slow? } *C. H. H. Parry*
- b. The Blackbird..... } *MURIEL MARSHALL (Exhibitioner).*

PIANOFORTE SOLO...Toccata and Fugue,
in D minor *Bach-Tausig*
BELINDA F. HEATHER (Scholar).

SONGS...

- a. Songs my mother taught me...*Dvorák*
b. Morning Hymn *G. Henschel*
GWILYM DOWELL.

SONATA for Pianoforte and Violin, in
G minor *Daniel G. Mason*

1. Allegro moderato.
2. Andante tranquillo, non troppo lento;
poco più mosso.
3. Allegro vivace.

CHRISTOPHER J. THOMAS, A.R.C.M. (Mon-
treal Scholar), DAVID FINNEY, A.R.C.M.

VOCAL QUARTETS...Six Elizabethan

Pastorals *H. Walford Davies*
(With String Quartet and Pianoforte
accompaniment).

Vocal Quartet:

DORIS M. TOMKINS (Scholar),
DOROTHY SMITHARD, A.R.C.M. (Wilson
Scholar), ARCHIBALD WINTER, WALTER
CLAPPERTON (Scholar).

Accompaniment:

KENNETH M. SHEAPING (Scholar),
DAVID FINNEY, A.R.C.M.,
BERNARD SHORE, EDWARD J. ROBINSON,
A.R.C.M. (Dove Scholar).

Pianoforte:

CHARLES LOFTHOUSE, A.R.C.M.

Accompanist:

HUBERT T. JONES.

Tuesday, July 6th, 1920.

PHANTASIE TRIO for Pianoforte, Violin
and Viola, in E flat major...*T. F. Dunhill*

JOHN L. CLARKE (Scholar), DAVID FINNEY,
A.R.C.M.

BERNARD SHORE.

SONGS...

Three Gipsy Songs...*M. Valerie White*

- a. Men petit lin.
b. Mes jeunes gars.
c. A la pelouse.

HELENA M. HUGHES

SONATA for Pianoforte and Violoncello,
in D major *Hurlstone*

1. Allegro ma non troppo. 2. Adagio.
3. Scherzo. 4. Rondo.

CYNTHIA SCOTT (Clementi Exhibitioner),
EDITH M. CHURTON, A.R.C.M. (Morley
Scholar).

DANCE FANTASY...“The Enchanted

Wood” *C. Armstrong Gibbs*
(Student).

For Pianoforte, three Violins, Viola and
two Violoncellos.

CHARLES LOFTHOUSE, A.R.C.M., JOHN
PENNINGTON (Scholar).

KENNETH M. SHEAPING (Scholar),

DAVID FINNEY, A.R.C.M.,

BERNARD SHORE, EDWARD J. ROBINSON,
A.R.C.M. (Dove Scholar).

JULIUS DE S. LANGNER (Scholar).

PIANOFORTE SOLOS...

Goyescas *E. Granados*

- a. Plaintes, ou la Maja et le Rossignoi.
b. Compliments Galants.

CECIL E. M. DIXON, A.R.C.M.

SONG *Chère Nuit* *A. Bachelet*
ELIZABETH NICHOL.

Violin Obligato:

MARIE E. WILSON (Scholar).

QUARTET for Strings, in G minor...*Debussy*

1. Animé et très décidé.
2. Assez vif et bien rythmé.
3. Andantino doucement expressif.
4. Très modéré, Très mouvementé et avec
passion.

JOHN A. HEUVEL, A.R.C.M., JOAN H.

CARILL, A.R.C.M. (Exhibitioner),

BERNARD SHORE, EDWARD J. ROBINSON,
A.R.C.M. (Dove Scholar).

Accompanists—

BERNHARD ORB, A.R.C.M. (Scholar),

JOHN L. CLARKE (Scholar).

Monday, 12th July, 1920.

FANTASY-QUARTET for Pianoforte and

Strings..... *Frank Bridge*

FREDA M. SWAIN, JOHN A. HEUVEL,

J. L. MOWINCKEL, MARJORIE B. EDES.

SONG ...The little waves of Breffny...

Max Mayer

DORIS DUTSON.

TRIO for Pianoforte and Strings, in D

major..... *J. W. Hudson*

(First movement)

EDNA M. GARRARD, MONA V. K. BENSON,

STELLA M. VINCENT.

PIANOFORTE DUETS...

a. On the black lake..... } *Dvorák*

b. In the spinning-room..... }

AGATINA REITANO, CARMEN HARE.

VOCAL DUET ...Nocturne.....

Reginald Tansley

(Student)

VIVienne CHATTERTON, GWILYM DOWELL.

FANTASY TRIO for Pianoforte and

Strings, in E minor..... *James Friskin*

EDNA BLIZARD, JOAN H. CARILL,

MURIEL GOODMAN.

SONATO for Violin and Pianoforte, in

E minor..... *Attilio Ariosti*

JOYCE S. MYERS, DOROTHY EVERITT.

TRIO for Pianoforte and Strings, in A

major, Op. 158..... *C. V. Stanford*

(Second movement)

URSULA P. G. HUMPHREY, NESTA TURNER,

JOSEPH P. CRAIG.

SONGThe Wanderer..... *Schubert*

JOSEPH WHITESIDE.

TRIO for Pianoforte and Strings, in G

major..... *Hurlstone*

(First movement)

BERTHA BOWMAN, MIRIAM BUCK,

VIOLET SCHULMANN.

Thursday, 13th May, 1920.

ORGAN SOLO...Prelude and Fugue, in

F sharp minor *Buxtehude*

JOHN L. CLARK.

SONGS...

a. The Hushed Lagoon... } *Vincent Thomas*

b. Return..... }

BEATRICE LEIGH-HUNT.

PIANOFORTE SOLO... Humoreske, in B major *Schumann*
(Second movement)
HYLDA PADFIELD.

VIOLONCELLO SOLOS...
a. Impromptu..... *James Friskin*
b. Allegro Appassionato..... *Saint-Saëns*
DOROTHEA MARNO.

SONG... The Sands of Dee... *Frederick Clay*
CHARLES E. PRICE.

PIANOFORTE SOLO...No. 3, from Suite No. 1, in C major..... *Scarlatti*
SARAH V. D. YOUNG.

SONG...Go to bed, sweet muse...*Robert Jones*
Arr. by *Frederick Keel*
MARGARET WHITE.

VIOLONCELLO SOLO...
Chant du Ménestrel..... *A Glazounow*
STELLA M. VINCENT.

SONGS...
a. Londonderry Air..... *Old Irish*
b. When Childher Plays...*Wolford Davies*
OWEN JONES-BRYNGWYN.

TRIO for Pianoforte and Strings, in E major..... *Reginald Tansley*
(Student)
(First two movements)
MAURICE JACOBSON, PIERRE E. TAS,
JULIUS DE S. LANGNER.

Thursday 27th May, 1920.

ORGAN SOLO...
Three Preludes on Welsh Hymn Tunes...
R. Vaughan Williams
MARY TREVELYAN.

SONG...
Dirge in the Woods... *C. H. H. Parry*
DORIS E. OWENS.

PIANOFORTE SOLO ...Barcarolle... *Chopin*
CATHERINE CAMPBELL.

SONGThe Willow..... *Goring Thomas*
STANLEY RICHARDSON.

PIANOFORTE SOLOS...
a. Berceuse..... *Chopin*
b. Lesson in G..... *Scarlatti*
JOYCE COOK.

SONGThe Stranger..... *D. Stewart*
(Student)
EVA CATTANEO.

PIANOFORTE SOLO...Minstrels...*C. Debussy*
LINDSAY J. WILLS

SONGS...
a. My dearest heart..... *Sullivan*
b. A Devonshire Lane..... *Colin Tayler*
ALICE M. NIXON.

QUINTET for Pianoforte and Strings, in A major, Op. 81..... *Dvorák*
(First movement)
MARGARET BUTLER, PIERRE E. TAS,
PHYLLIS M. WHITCHURCH, HONOR RENDALL,
MURIEL GOODMAN.

Wednesday, 16th, June, 1920.

QUARTET for Strings, in C minor, Op. 18, No. 4..... *Beethoven*
(First movement)
LILIAN M. NEWSTEAD, MURIEL MARLOW,
ANNE WOLFE, GERTRUDE JOHNSON.

SONG ...Mon cœur s'ouvre à ta voix
(Samson and Delilah)..... *Saint-Saëns*
ODETTE DE FORAS.
(Tenor—Tudor Davies)

PIANOFORTE SOLO ...Sonata, in D major, Op. 10, No. 3..... *Beethoven*
(First movement)
SEYMOUR C. HESS.

SONGS...
a. When lovers meet again.....
C. H. H. Parry
b. To Daises..... *Roger Quilter*
REGINALD TANSLEY.

SONATA for Pianoforte and Violoncello, in E minor, Op. 38..... *Brahms*
(First movement)
ELSIE B. THORNTON, MARJORIE EDES.

ARIA —Sweet bird, that shun'st the noise of folly (l'Allegro)..... *Handel*
SARAH FISCHER.
Flute Obligato—ARTHUR HEDGES.
Conductor—J. L. MOWINCKEL.

SONATO for Violin and Pianoforte, in D major..... *Debussy-Salmon*
BARBARA PULVERMACHER,
DOROTHY EVERITT.

SONGPleading..... *Edward Elgar*
VIOLET S. WHITE.

CONCERTO for Pianoforte and Orchestra, No. 3, in C minor, Op. 37..... *Beethoven*
EDNA BLIZARD.

Conductors—
1. THOMAS B. MCGUIRE.
2. LESLIE H. HEWARD.
3. HUGH C. ROSS.

Wednesday, 30th June, 1920.

QUARTET for Pianoforte and Strings, in E minor..... *Hurlstone*
(First movement)
ISOBEL FULLARTON-JAMES,
JOAN H. CARLILL, ANNE WOLFE,
BETTY M. MOIR.

MADRIGALS...
a. Matona, lovely maiden..... *Lasso*
b. Though Amarillis daunce in greene..... *Byrd*
c. The Silver Swan..... *Gibbons*

HEBREW MELODY for Violoncello and Harp..... *G. Bantock*
"Hamabdil"
VIOLET SCHULMANN,
KATHLEEN BARKWORTH.

QUARTET for Pianoforte and Strings...
Percy Grainger
"Handel in the Strand."
EDNA BLIZARD, PHYLLIS M. WHITCHURCH.
HONOR RENDALL, JOSEPH E. CRAIG.

SONG ...Cradle Song... *Rimsky-Korsakov*
KATHARINE HAMILTON.

FIVE VARIATIONS on a Folk Tune, for String Quartet..... *William Albon*
(Student)

JOHN A. HEUVEL, PIERRE E. TAS.
ANNE WOLFE, JULIUS DE S. LANGNER.

SONGS...
b. Widmung..... } *Schumann*
a. Der Nussbaum..... }
SYBIL I. CRAWLEY

PIANOFORTE SOLOS...

a. In the garden.....

b. Bogies and sprites.....

C. H. H. Parry

(From Shulbrede Tunes)

INEZ L. ECHEVARRI.

SONG ...A stray nymph of Dian.....

C. H. H. Parry

MARGARET F. LONGMAN

SEXTET for Strings, Flute and Harp...

H. H. Albino

(Student)

(Variations on a Berkshire Folk Tune)

CECIL BONVALOT, KENNETH SKEAPING,
BERNARD SHORE, EDWARD J. ROBINSON,
ARTHUR HEDGES, KATHLEEN BARKWORTH.

Wednesday, July 11th, 1920.

MOTET for Double Choir...

Sing ye to the Lord..... Bach

THE CHORAL CLASS.

QUARTET for Strings, in A minor (First two movements)

C. V. Stanford

JEAN LE FEVRE (Associated Board

Exhibitioner),

A. ESME IREDALE, A.R.C.M. (Exhibitioner),

BERNARD SHORE,

EDITH M. CHURTON, A.R.C.M. (Morley

Scholar).

SONATA for Pianoforte and Violin, in D major, Op. 12, No. 1

Beethoven

1. Allegro con brio.

2. Tema con Variazioni: Andante con

moto.

3. Rondo: Allegro.

EVELYN TYSON (Scholar);

MARION J. O'NEIL (Associated Board Ex-

hibitioner).

DIRGE for Two Veterans

Charles Wood

THE CHORAL CLASS.

Bass Solo—W. BERTRAM GRIFFITH.

ELEGIAC TRIO for Harp, Flute and Viola

Arnold Bax

KATHLEEN BARKWORTH, A.R.C.M. (Scholar),

ARTHUR HEDGES, CECIL BONVALOT.

SONATA (Folk Song) for Pianoforte and Violincello in C major, Op. 8, No. 1. ...

Rupert Erlebach

(Honorary Grove Scholar)

1. Moderato poco agitato.

2. Scherzo: Allegro non troppo ma molto vivace; Più tranquillo e con grazia.

3. Allegro giocoso; Andante affettuoso.
Coda: Presto vivace.

CECIL E. M. DIXON, A.R.C.M.,

EDWARD J. ROBINSON, A.R.C.M. (Dove

Scholar).

FIRST MOVEMENT of "A Sea Symphony"

R. Vaughan Williams

("A Song for all seas, all ships")

THE CHORAL CLASS.

Soprano Solo—DORIS M. TOMKINS (Scholar),

Bass Solo—W. TOPLISS GREEN, A.R.C.M.

Friday, July 9th, 1920.

DIRGE for Two Veterans (For Bass Solo, Chorus and Orchestra).....

Charles Wood

Bass Solo—W. BERTRAM GRIFFITH.

CONCERTO for Pianoforte and Orchestra,

No. 2, in B flat major, Op. 83 ... Brahms

(Last two movements)

1. Andante. 2. Allegretto grazioso.

HILDA M. KLEIN (Exhibitioner).

SONG "Celesto Aida" (Aida)..... Verdi

JOHN P. LLOYD.

SONGS OF THE FLEET...

For Baritone Solo, Chorus and Orchestra...

C. V. Stanford

Soloists—

a. Sailing at Dawn—WILFRED V. TUNGATT.

b. The Song of the Sou' Wester—

CHARLES E. PRICE.

c. The Middle Watch—

JOHN W. HUNTINGTON (Galer Scholar).

d. The Little Admiral—

WALTER J. SAULL (Scholar).

e. Farewell—WALTER CLAPPERTON (Scholar).

SYMPHONY... "Harold in Italy" ... Berlioz

1. Harold in the Mountains

(Scenes of melancholy, happiness and joy).

2. Procession of Pilgrims

(Evening Hymn)

3. Serenade

(A Mountaineer of the Abruzzi to his

betrothed).

4. Brigands' Orgies

(Reminiscences of the preceding scenes).

Solo Viola—BERNARD SHORE.

Conductors—

SIR CHARLES STANFORD, D.C.L., LL.D.,

M.A., MUS.DOC.

ADJUTANT C. BOULT and THE DIRECTOR.

Stray Musings in Amsterdam.

Holland is inhabited by a people that believe implicitly in a policy of "thoroughness," whether in tulip growing, painting, financial business or gastronomy. It is said that you can judge the character of a nation by the food it consumes, and if that saying has some psychological truth in it, then my opening words contain more sense than I had dared to hope. For are not wienerschnitzels and cheese washed down by beer a "thorough" recipe for an empty stomach?

Café

The musical life of the country is no exception to this, but is on a level with its other activities. In Amsterdam, for instance, the famous Symphony Orchestra is subsidised by the State, which grants almost unlimited rehearsals, and actually sets aside several weeks of the musical year for the sole purpose of perfecting *Orchestral* technique—assuredly a veritable paradise for conductors, who are thereby enabled to rehearse the strings, the wood-wind, the brass, each in turn! One was aware of the result of this careful preparation at the first concert at which I heard the orchestra, the occasion being the annual performance of the St. Matthew Passion, in the Concert-Gebouw.

Every concert hall develops its own peculiar personality. The Queen's Hall, I feel, radiates a happy holiday humour, is out to enjoy itself, overlooks mistakes, and applauds with indiscriminate relish; the Salle Gaveau, on the other hand, wears an air of brilliant snobbery, anxious not so much for its musical traditions, as that the society it has invited shall not demean themselves by any excess of enthusiasm; lastly the Concert-Gebouw disports a serious *mien*, as though within it sat a conclave of prosperous shareholders about to meet their chairman, conscious of his promise of a 10 per cent. dividend, and withal determined to meet this expected prosperity with due moderation and respectability. There are no late-comers—the soloists appear—Mengelberg descends in silence—the baton is raised—the Passion commences.

I have met such a personality before, in less happy times, in days gone by when one was but a marionette whose head, legs, and arms danced at the bidding of a powerful and all-compelling personality, to wit, the drill sergeant at Chelsea. I smiled to myself as I thought that the eminent flautist could no more phrase a passage as he felt it, than could I have marked time in triplets against my neighbours' twos, that no fiddler could there use a down bow in defiance of the rest, any more than I dared turn left consciously instead of right; uniformity of bowing, of phrasing, of dynamic force was absolute, and the result achieved was magnificent. And yet in spite of one's admiration for a well nigh perfect rendering, there would intrude this thought—"If only our Drapers, our Brains, and our James's were here, just to show this orchestra the effect of several finished musicians infusing the general interpretation with their own individualities." Mengelberg may be a superb musician, he may be a superb conductor, but he has not got the same gift of awakening enthusiasm in an orchestra that one gentleman has, who came several days later.—Arthur Nikisch.

Meeting Nikisch was like being confronted with some giant of the past, of whose titanic exploits one had read, but whose personal existence one felt sure must be a myth founded on legendary lore. I am certain I shall feel no greater surprise when faced with Plato, King John

or Blondin. A little older, a little greyer, a little sadder maybe, he is still the leader of indomitable fire and energy, the inspirer of enthusiasm and loyalty. The preparation for his concert, which was to contain two symphonies, the *Eroica* and the Schumann D minor, preceded by the *Euryanthe* overture of Weber, was interesting. First, two three hours' rehearsal with the band, then a dress rehearsal, to which the public were admitted on the payment of a small tax; and finally, the concert on the following evening.

To gauge accurately one's impressions of a Nikisch rehearsal needs an abler pen than mine; suffice it to say that he goes for the broad interpretation of the whole, rather than for the perfection of any detail, and he appeals to the imaginative faculty rather than to one's faith in historic tradition, and that he has a way of purposely over-emphasising points of dynamic interest and change of time at his early rehearsals of the work, which naturally fall into their proper proportion to each other and the whole by the concert performance. His great knowledge of men, founded on his many years' experience of orchestras throughout the world, was surely never shown so vividly as in the manner in which he chose to end his first rehearsal with the orchestra—the first for twenty years or more. If you look at the miniature score of the *Eroica*, page 176, you will see a pause, and it was on that pause, held long with a mighty crescendo on the violins, that the rehearsal came to an end. You could see the band, like so many *Oliver Twists*, asking for more, if only for an additional three bars or so.

R/ Before I quit the question of music in Holland, there is one mysterious phenomenon, on which I should like to lay stress, and that is the reverence they have for Gustav Mahler, culminating the other day in a great festival in his honour. Mahler appears to be in Holland what Yavel is in France, Stravinsky in Russia, Vaughan Williams and Holst in England, a powerful medium of contemporary musical thought. If that really is the case, his is but the bleating of a sheep in an assembly of lions. If you insert a Mahler Symphony into a programme that contains for instance, *Daphnis and Chloë*, *Le Sacré du Printemps*, *The London Symphony* and *The Planets*, for all its noise produced by a thousand players, it would be well nigh inaudible. Why the apparition of the Albert Memorial should conjure up in my mind the shade of Mahler, I know not. It may be the figment of a diseased brain, but I am conceited enough to think that that is not the plausible reason.

You need not go as far as Venice to enjoy the beauty of moonlight on a system of canals: it is enough to cross to Holland. Amsterdam is a lovely city by night, with its brilliantly lighted *Kalver-Straat*, through which the youth and beauty of the place stroll careless of traffic, its shady pensive canals, shadowed by tall buildings, its busy little trams,

See / with

that look like lighted worms, moving slowly and noisily through narrow streets and over bridges, and its fine houses, many in the brick style of the ~~XVII~~ century. It sinks in one's mind like some harmonious nocturne, and typifies the sense of contentment and restful ease that seems such a characteristic of the place and which is reflected in the works of so many Dutch painters, like Vermeer, Pieter de Hooch, and Jan Steen. From the feverish activity of London, may I often be transported to the tranquil canals of Amsterdam!

ARTHUR BLISS.

Reviews.

Sonata, for Pianoforte, by John Ireland. (Augener, 6s. net).

This Sonata is the work of a man with very definite artistic convictions, who has the courage necessary for their expression. Mr. Ireland shirks no issue in it; he does not gloss over an occasional ugly fact; the rough and the smooth have equal place in it, and the one is no more weakened by tentative touches than the other is by sentimentalities. But force or tenderness, rough or smooth, convictions and courage do not of themselves make a good Sonata. It is the architectural mind behind all these other essentials that matters most. There can be no further use for Sonatas that lie in formal ruts. This new British work walks fairly and firmly the road of progress. Its three movements have many of the externals long-existent in Sonata-form; but the personality of John Ireland is in it. He has made it an easy and expressive medium of his artistic self. Much of his best is in the work, yet maybe not the very best. (There is a tendency, for instance, to rely sometimes on the re-creation of certain moods which made the second Violin-and-Piano Sonata so characteristically fresh a thing when it appeared). . . . Those who perform this work must be as alert in mind as deft in finger-work. Mr. Ireland is a fine thinker himself, and his music demands thinkers for its performance.

THE BOOK OF THE GREAT MUSICIANS (*by Percy A. Scholes*).
(Oxford University Press).

The day will never come, when the importance of cultivating the musical minds of children can be set at naught. But for long it seemed as if the *right* means of that cultivation would never be thoroughly and successfully sought. It needed the sure perspective and that rare gift (in the author of any book on the right lines) of knowing as precisely what to omit as what to include. Mr. Scholes, in the volume under review, proves his possession of this gift over and over again. And, in addition, he has brought to his task his knowledge of the psychology of children. He knows what will interest, and builds on it throughout each chapter; so that, starting with an alert-minded attention in the child-student the teacher (if he takes Mr. Scholes' suggestion) will retain it throughout the development of each lesson. The Book of the Great Musicians concerns the young learner chiefly; but the teacher also can accept help of Mr. Scholes by reading its companion work, "Musical Appreciation in Schools," which comprises a brief general discussion of the subject, and is prefaced by an Introduction of Sir Hugh Allen's. Sir Hugh heartily champions what he calls the "light for light in the midst of so much darkness," and his broad suggestions of the safest and surest methods of fostering true appreciative powers in young minds both endorse and amplify all that Mr. Scholes himself advocates. We hope to see the two books together in widespread and active use in all schools, helping the study of Musical Appreciation to its rightful place therein, and doing so in the surest and best ways.

The R.C.M. Union Party.

le. "Higher still and higher."

The Royal College of Music Union party is always a great affair; this year it was greater than ever. This is in accordance with tradition and with a passionate ambition which besets Miss Marion Scott and her fellow party-givers to make each succeeding party more successful than the last. Only those who have been to the whole series can realise fully what this means. It is far worse than "Excelsior." That young man only climbed one hill carrying an oddly ornamented flag. Miss Scott and her companions cheerfully climb the whole of the Himalayas, carrying complete orchestras, opera and ballet companies and supper for five hundred people!

The Excelsior gentleman died of his little effort. Mercifully for the Union and its friends, Miss Scott and Co. survive to carry still heavier loads up still higher peaks next time!

It was an enormous party this thirteenth time; it talked enormously, it laughed enormously, it ate—no, that would be rude—it very much enjoyed its supper thanks to the generous wisdom of Miss Darnell and the especial care and kindness of Mrs. Flowers and the maids. In short, from the moment of shaking hands at the beginning to the moment of saying good-bye at the end, the party givers excelled Excelsior.

The first part of the programme was taken up by "the trials of a young composer" as they appear to Mr. Herbert Howells and Mr. C. Armstrong Gibbs. The wretched composer (Mr. C. A. Gibbs) was a self-deceived ballad maker of the worst type, yet the interruptions to which he was subjected by winkle sellers, newspaper boys, deaf flautists, street violinists and singers were a terrible punishment even for so grave a crime as his. Incidentally, the authors aimed some true shafts at the modern balladmonger, and gave an opportunity to various professors and pupils to show how thin a boundary separates their high art from the low art of the gutter. They all took so kindly to the low that one began to wonder whether perhaps Mr. Waddington would not prefer winkle-selling permanently to harmony teaching, and Mr. Clive Carey and Mr. Boulton street singing to their present more lofty occupations!

It is quite certain that should they decide upon the change they would be as much ornaments in their new professions as they have been in their old.

Almost before we had done laughing at the poor composer and the street men there came an unrehearsed entre-acte, one of the most delightful performances of the evening. It was short and simple, and though it possessed none of the sentimentality of the ballad-maker it gave a glimpse of that warm sentiment which lies at the core of all good comradeship. A group of present students were the composers and performers. They got upon the platform, and one of them (Mr. Clapperton) in an apt

speech told the audience that they wanted, in the name of all their fellow students, to make a little gift of affection to the Director. The gift was a beautiful gold watch with his initials engraved upon the back. At first, the Director didn't like it at all; those in his immediate neighbourhood heard strange utterances and trembled. But when he got upon the platform to say thank you, he said it in a way which left no doubt as to his real feelings towards the College and the students and the watch itself. The only agitation was that his waistcoat pocket appeared to have a hole in it which prevented the immediate wearing of the watch—and we had all thought it such a magnificent waistcoat until then. Appearances can be so misleading!

And that was what everyone felt not only about the waistcoat but still more about the second part of the programme, in which Mr. Aveling revealed the depths of his impish mischief and the heights of his wit in "quite a serious affair," called "Pass Marks." Of course it is well known that Mr. Aveling is witty and learned and brilliant, but nevertheless his impressive manner is rather deceiving; as an Irishman said on another occasion "Wonderful man, that, he habitually wears a veneer of incalculable depth." In "Pass Marks" he put off the "veneer of incalculable depth" and revealed the mirth and mockery of his ready mind. It would need a column of the *Times* and the pen of a Mr. Walkley at least to describe what it was all about. It gave an opportunity of good acting to a very large cast, amongst whom Mr. Clive Carey as the hero and Miss Fay Yeatman as his fiancée, Mr. Harold Samuel as Punching Sam, and Mr. Marmaduke Barton, Mr. Ball and Mr. Ivor James as three Royal College examiners, and Miss Ethel McLelland as a candidate, shone with especial brilliance. Every sentence of the dialogue levelled some apt hit at persons and circumstances well known to all present, from the Director and the Author himself to the pupils and the aspirants to pupildom at their entrance examination. Each hit made its mark, but it was impossible that a single one could have caused a wound in doing so; and therein lay the best part of the fun. The humour was penetrating, but it carried its own balm because it was barbed with kindness. The hall echoed with laughter.

After such an event supper was needed before the next enterprise, and then the lights went down upon "Scheherezade in Kensington," a most ingenious and diverting skit upon the real lady of Baghdad by Mr. Leslie Heward. Once again the ideas of the author were excellently carried out by his performers. It would be impossible to choose names from among them; it was an "all star" performance and the vagaries of the treatment gave as much pleasure to the actors as they did to the audience.

But it was not only the actors and the authors who made the success of these several undertakings, there were many voluntary helpers who were, in their own ways, stars of equal magnitude. Miss Darnell—a Mother in Israel—Mr. Clive Carey, Mr. Polkinhorne, Mr. Broadbelt, Mr.

Parker, the Office Staff and others helped devotedly in the preparations and the staging; other friends both lent and made the varied and elegant garments of the *corps de ballet*.

Indeed, it was a great party. It left only one misgiving in the happy minds of the guests. What new Mount Everest can Miss Scott and her myrmidons find to climb next year?

We have a vision of an even more perfect party; the Director, perhaps, driven at the sword's point to write a three act comic opera, with Mr. Carey as villain, Mr. Boulton as heroine, Mr. Barton as a swashbuckling cousin, and Mr. Ivor James as a curate; with the chorus a constellation of stars and the orchestra so wonderful under the combined batons of the Conducting Class that Sir Henry Wood, Sir Thomas Beecham and Mr. Albert Coates will all groan with envy at their perfection. And at the end of the evening, the party-givers, worn out at last by their unselfish labour, will be discovered, like the babes in the wood, buried beneath Mr. Visetti's exquisite flowers, which will of course perfume the air as delightfully then as they did on this happy 13th occasion.

It is a terrible and a tragic picture.

But Mr. Aveling will survive; seated amidst the flower-strewn graves he will record their deaths in the most piercing of obituaries.

Truly this Excelsior business is getting very dangerous!!

BY A MEMBER OF THE R.C.M. UNION.



AN ESSAY ON NOTHING.

"Nothing is the meditation of the wise and the charm of happy dreams."--BELLOC.

Many of us are no doubt familiar with that peculiarly distressing feeling of utter blankness that comes along when we are most in need of some means of expression. It may be that the occasion is a social gathering, when one is particularly anxious to sustain an even flow of "small talk"; or possibly some unusually audacious remark or action leaves one speechless. Again, there is the oral examination, when the carefully treasured store of facts deserts the victim like a swiftly receding tide, leaving him high and dry on the sands of inarticulateness.

It was under the shadow of some such feeling that the present article was undertaken at short notice. Nothing would present itself as a suitable subject, and so "Nothing" was taken. Precedents were not lacking, for more than one writer has taken Nothing as a theme—Fielding's essay is a little masterpiece, and Belloc's dedication in his book "On Nothing" is a charming piece of whimsical fancy.

Indeed it is remarkable how much these writers find in their apparently uninspiring text, and it is curious to reflect how much more an imaginative writer can give us to think about in a few pages out of no text at all, than the man who is a mere technician in his subject manages to convey in many thick volumes. For how often has the student, after wading through some ponderous work, discovered that the ideas therein, so painstakingly elaborated, are just the obvious ones that he knew all the time, without knowing how he knew them? Similarly, a few words of seeming nonsense may contain more profound truths than the most eloquent philosophic discourse. What better advice, for instance, could a composer want than—"Take care of the sense and the sounds will take care of themselves"?

It is not difficult to find our two types when we turn from the language of literature to that of music. The process of steady development from a single idea finds its champions in Bach and Beethoven, while on the other hand, the plan of using big resources brings us up against operatic composers of the Meyerbeer type, the musical content of whose work will not bear examination, for it generally says nothing. The difference is that between a human being and a waxwork figure, or, in short, between life and death.

It can be admitted that even the first process has brought into being many works which literally contribute nothing to a living musical language. Such are the musical (or unmusical) puzzles of the early Netherlands, and the multitudes of 18th century fugues and sonatas. In more recent days the metamorphosis of themes affords an easy way of "carrying on" when inspiration fails. Pattern making, even for its own sake, is sometimes a useful occupation, and such works, viewed merely as intellectual exercises, no doubt have their uses. One may enjoy the brilliant technique of a Chesterton article as one enjoys the flamboyant scintillations of a Liszt pianoforte arrangement. It may be conceded for the second process that there are times when one accepts the pleasurable sensation provided by the thrilling sonority of a vast mass of sound. It is possible to get a sensuous satisfaction from the loud-sounding portentousness of a piece of Macaulay prose or from the turgid pompousness of a Reger Organ Fantasia, even if the actual message conveyed is extremely slight.

Then there is a third type of work, which leans to neither of these extremes. This is the merely mediocre, which not only says nothing but has no qualities of style in the saying of it. It is difficult to find many historical examples of this sort, for happily they do not survive as a rule. In Literature most "journalise" comes under this heading, while in music there is some Mendelssohn, most Rheinberger, and innumerable church services and anthems. Of late years the Brahms imitators, and those creative artists who are moved, or who move themselves, to produce so many bars per day, have provided many examples. This work

—"neither hot nor cold"—is worse even than the frankly "slushy" ballad-song, because it apes respectability. Its chief characteristic is an exactness of form which differs from real organic symmetry as an artificial flower differs from a living blossom.

A work of art which says nothing is dead. And how shall we know whether such a work is alive or not? This is of course the main business of the critic. A true critic will have the power intuitively, but it should be possible to formulate some of the more obvious signs of life for the concert-going public. The lack of discrimination among audiences is one of the most astonishing features of our musical life. The dynamic element seems to be the one that counts for most, and an exciting finish is sure to draw very generous applause, whether the work played be a Beethoven Symphony or an Italian operatic overture with a "Rossini crescendo." Some works are only partly alive, like a person born without a limb and acquiring an artificial one. In the Chopin E major étude (Op. 10 No. 3), it is only the very great beauty of the melody which compensates for the blemish of the meaningless "fire-working" middle section. Chopin was probably as fastidious and self-critical as any man who ever composed, and yet he sometimes allowed his sense of dynamics to absorb the full field of expression, seeking to astonish by unalloyed virtuosity. However, in his case the vital contributions to musical art are numerous enough to enable us to ignore the few pages which say nothing to us. In our own day, the increasing freedom in the use of technical resources is not altogether an unmixed blessing. The danger lies in the risk of producing works which are like the effusions of the Hyde Park orator, who will talk for hours and use an astonishing comprehensive vocabulary, without putting forward a single constructive idea. Our means of expression have become too complex for the recording of our experiences, for most experiences, if true, are simple. Intellectuality has run riot, and modern art works are often like very elaborate mathematical formulas, which all cancel out and become a perfectly simple statement. It would seem that it is necessary to get back to simpler ways of telling or re-telling those eternal messages, inexpressible in words, which are only obscured by "protesting too much." Over-elaboration in expression is like allowing the weeds in a garden to over-run the flowers. Only by a continuous process of mental weeding-up can an artist hope to avoid the humiliating discovery that after much labour his creative efforts amount to—nothing.

S.G.S.

The Term's Awards.

MIDSUMMER TERM, 1920.

1. COUNCIL EXHIBITIONS (£70) -

Clark, Dorothy B.	(Singing)	£8
Dreyer, A. Rose	(Piano)	£5
Heuvel, John A.	(Violin)	£6
Marsh, Marjorie	(Piano)	£5
Mason, Selina H.	(Violin)	£5
Milne, Gena	(Cello)	£7
Price, Phyllis N.	(Piano)	£9
Renton, Marjorie T.	(Organ)	£10
Runge, Gladys E.	(Piano)	£9
Yeatman, Frances A.	(Singing)	£6
2. CLEMENTI EXHIBITION (value about £28) for Pianoforte Playing—
Ramirez-Aguirre, Maria.
3. ORGAN EXTEMPORESING PRIZE (value £3 3s.)—
Griffiths, Herbert (Scholar).
4. HENRY LESLIE (HEREFORDSHIRE PHILHARMONIC) PRIZE (£10) for Singing—
Huntington, John W. (Scholar).
5. ARTHUR SULLIVAN PRIZE (£5) for Composition—
Armstrong-Gibbs, Cecil.
6. SCHOLEFIELD PRIZE (£3) for Siring Players—
Chisholm, Lena (Gowland Harrison Exhibitioner).
7. CHALLEN & SON GOLD MEDAL for Pianoforte Playing—
Dixon, Cecil E. M.
8. JOHN HOPKINSON SILVER MEDAL for Pianoforte Playing—
Loughnan, Laura N.
9. ELOCUTION CLASS—
Truman, Ralph (Director's Prize).
Green, W. Martyn (Registrar's Prize).
Wootten, Pauline M. (Mr. Cairns James's Improvement Prize).
Commended Hamilton, Katharine; Page, A. Dudley; Rees, Arthur G.; Young, Lucia.
10. HENRY BLOWER MEMORIAL PRIZE (£5 5s.)—
Smithard, Dorothy F. M. (Wilson Scholar)
11. BRISTOL SCHOLARSHIP -
Marchant, Constance M. (Cello, for 2 years).
Proximo accessit—Fowler, Constance M. (Cello).
12. LIVERPOOL SCHOLARSHIP—
Macmillan, William B. (Singing, for 2 years).
Proximo accessit—Murphy, Mary J. (Cello).
13. GOWLAND HARRISON VIOLIN SCHOLARSHIP -
Haines, B. Greenwell.
14. DANNREUTHER PRIZE (£9 9s.) for the Best Performance of a Pianoforte Concerto with Orchestra—
Heather, Bessie (Scholar).
15. GOLD MEDAL presented by the late Raja Sir S. M. Tagore of Calcutta for the most generally deserving pupil—
Chisholm, Lena (Gowland Harrison Exhibitioner).
16. ELLEN SHAW WILLIAMS PRIZE for Pianoforte Playing (£10)—
McGill, Flora C. (Pringle Scholar).
17. SIGNOR FOLI SCHOLARSHIP (£40)—
Aibino, Harry H. (£20).
McGulre, Thomas B. (£20).
18. LILIAN ELDEE SCHOLARSHIP (£60)—
Gale, J. Ursula (£40).
McCall, Eva (£20).
19. DOVE PRIZE (£13)—
Shore, Bernard.
20. MANNS MEMORIAL PRIZE—
Barkworth, Kathleen (Scholar).
Howard, Leslie (Scholar).
21. LEO STERN MEMORIAL GIFT for 'Cellists—
Brown, Sebastian H.
22. KENNETH BRUCE STUART MEMORIAL PRIZE—
Renton, Marjorie T.

The Royal Collegian Abroad.

LONDON.

The Director, Professors, and the Past and Present Students of the Royal College of Music figured strongly in the British Music Congress, whether as members of Council, Composers, Conductors or Performers in the various music-makings of the Congress. Limitations of space, however, forbid more than the mere mention of their names. Dr. H. P. Allen, G. Thalben Ball, Frank Bridge, Sir Frederick Bridge, Adrian Boult, Albert Coates, H. C. Colles, Harold E. Darke, Professor Walford Davies, Rupert Eriehach, Armstrong Gibbs, Eugène Goossens, jun., Fred Holding, Gustav Holst, Herbert Howells, John Ireland, Hamilton Law, Agnes Nicholls, Sydney H. Nicholson, Thomas Peatfield, Cedric Sharpe, Landon Ronald, Cyril Rootham, Miss Marion Scott, Sir Charles V. Stanford, Coleridge Taylor, Geoffrey Toye, Albert Visetti, Vaughan Williams, Charles Wood.

APPOINTMENT.—Dr. Arthur Somervell has been appointed to the new post of Principal Inspector of Music under the Board of Education.

On May 8th Mr. and Mrs. ALBERT GARCIA gave a Pupils' Concert at Wigmore Hall, assisted by Mr. Cedric Sharpe.

Miss OLGA HALEY gave a Foreign Song Recital at Steinway Hall on May 13th. A Beethoven Recital was given by Mr. HOWARD JONES on May 26th at Wigmore Hall.

Mr. RIVARDE gave a Recital at Wigmore Hall on May 13th.

At the Welsh Musical Festival held in Queen's Hall on May 24th, Mr. LLOYD POWELL played Debussy' Pianoforte Concerto with the London Symphony Orchestra. He also gave a Recital on June 2nd at Wigmore Hall.

The Misses MAY, MARGARET and BEATRICE HARRISON gave a Recital in Wigmore Hall on May 29th, assisted by Mr. York Bowen.

On May 28th, at the Æolian Hall, Mr. JOHN SNOWDEN gave a Recital, assisted by Miss Marion Keighley Snowden. Items by Eugène Goossens, jun., Frank Bridge and James Friskin were included in the programme.

Some interesting new compositions by Miss REBECCA CLARKE were included in the programme of the Recital she gave at Æolian Hall on May 31st, in conjunction with Miss May Muk'e Mr. Gervase Elwes, and Mr. Harold Samuel.

Mrs. ETHEL HOBDDAY arranged two Sonata Recitals for Violin and Pianoforte and Violoncello and Pianoforte on June 2nd and 17th at Æolian Hall. The first was in conjunction with Miss Jelly d'Aranyi, and the second with Mr. C. Warwick Evans.

A Song Recital was given by Mr. TOPLISS GREEN at Æolian Hall on June 8th. Mr. JOHN IRELAND'S Pianoforte Sonata in E minor was produced by Lamond at his Recital at Wigmore Hall on June 12th.

Dr. VAUGHAN WILLIAMS' "Mystical Songs" formed part of the programme given by the London Symphony Orchestra and the Newport Choral Society on June 11th in Queen's Hall. Mr. Albert Coates was the conductor, and Miss Olga Haley one of the vocalists.

Two Recitals were given at Wigmore Hall by Mr. CLAUD BIGGS on June 22nd and June 30th.

At her last Pianoforte Recital on June 29th, at Wigmore Hall, Miss WINIFRED MACBRIDE played pieces by Herbert Howells, Ivor Gurney and John Ireland.

Songs by Frank Bridge, Thomas Dunhill, and Herbert Howells were included in Miss DOROTHEA WEBB'S programme at her Recital on June 23rd at Æolian Hall.

Dr. HAROLD E. DARKE gave a series of Organ Recitals in St. Michael's, Cornhill, on July 7th, 9th and 12th, in conjunction with the St. Michael's Singers.

Miss NANCY PHILLIPS and Miss KATHLEEN LONG gave a Recital of Modern English Sonatas on July 9th at Steinway Hall.

At the PATRON'S FUND CONCERTS on June 1st and July 9th, the late ERNEST FARRAR'S "Heroic Elegy" and Mr. THOMAS DUNHILL'S Symphony (2nd movement) were among the works chosen for rehearsal.

PROVINCIAL.

CAMBRIDGE.

Mr. IVOR GURNEY'S Song Cycle "Ludlow and Teme" — for Tenor, String Quartet and Piano, was given at a performance by the Cambridge Musical Club on May 30th. Mr. Steuart Wilson was the Soloist.

OUNDLE.

Mr. JOHN TATAM is to be warmly congratulated on the successes of his Choral Societies in the recent Northants Musical Competition.

NEWBURY.

At a Chamber Concert given at Newbury on May 29th Mr. Samuel Mann was the vocalist.

BOSTON.

On April 30th, at the last concert of the season, the Boston Symphony Orchestra included in its programme a "Sonnet for Voice and Orchestra" by FRANK BRIDGE. This was probably his setting to Rupert Brooke's "Blow out, you bugles."

BIRTH.

On June 14th, to Mr. and Mrs. Sargeant Jagger (Violet C. Smith)—a son.

MARRIAGES.

Royal Collegians will wish to join in hearty congratulations to Miss MIRIAM TIMOTHY on the occasion of her marriage. Prior to her departure to the West Indies for that event, she was presented with a silver centre-piece by her colleagues of the L.S. Orchestra, of which she has been principal harpist since its institution.

Congratulations to Mrs. KENNETH HYDE (Miss EDITH LAKE), who was married on May 28th at St. Philip's Church, Earls Court Road, S.W.

Many Collegians witnessed the marriage of JOHN WRIGHT HUNTINGTON to Miss YVONNE MAUD SAWYER at Holy Trinity, Brompton Road, on June 10th.

Miss MARGARET HAYES (sometime a Scholar of the College) was married to M. VLADIMIR NOSEK, Secretary of the Czechoslovak Legation in London, on April 22nd.

The marriage of Mr. HERBERT HOWELLS to Miss DOROTHY DAWE took place at Twigworth, in Gloucestershire, on 3rd August.

On the 14th April, at the Chapel Royal, Savoy, Miss MAUD LINDSAY CHARLES-WORTH to Mr. CHAUNCEY TITIENS WINCKWORTH.

MISCELLANEOUS.

Miss AGNES NICHOLLS, Madame KIRBY LUNN, Miss PHYLLIS LETT and Mr. WALTER HYDE were among the soloists in the recent Handel Festival at the Crystal Palace.

In the revival of "The Beggars Opera" at the Lyric Theatre, Hammersmith, Mr. EUGENE GOOSSENS, JUN., was the Conductor, Miss SYLVIA NELIS took the rôle of the heroine, and Mr. ARTHUR WYNNE was also among the soloists.

Dame CLARA BUTT made her first appearance in Opera at Covent Garden on July 1st as "Orphée."

Miss GLADYS MOGER took the part of "Ariel" in Mr. Nicholas Gatty's Opera "The Tempest."

Mr. HERBERT HOWELLS' Clarinet Quintet and an Orchestral Suite by the late ERNEST FARRAR have been chosen for publication by the Carnegie Trust.

An interesting letter has been received from Mrs. G. M. Robertson (Miss Ethel Sutherland), who is now living at Valparaiso. Her first study when at College was singing, but she found that in Valparaiso people wished to learn about the Orchestra, and having been keenly interested in Instrumentation from the days she attended Sir Walter Parratt's Music Classes (which she remembers very gratefully), she turned her energies towards perfecting her knowledge in that subject. A few extracts from her letter will be found below.

"I am an old College student of about 15 years ago, but I have a great longing not to lose touch, and always read all your news with very great interest. . . . How I should love to go to the College some day soon and see what it is like now, and if I could find any old friends. I have been very much interested in the innovations—amongst them, the Informal Concerts, and other fascinating things. The concerts, I think, were much wanted, and as one goes on in life one sees the necessity for the broadening and educative experience that seem to be becoming such great things at College." Mrs. Robertson then describes how she "took to conducting a string orchestra. This has grown into strings, flutes, piano, two harmoniums—one for general wind parts, and a transposing one for clarinet parts, timpani, and other necessary percussion parts. Before the war, having two little children and a big boarding school to look after, I had given up this and my girls' choir and concerts. But the necessity for a British Orchestra for Red Cross Concerts made me take it up again about three years ago, and I see no prospect of dropping it. We cannot have brass or wood wind other than flutes, as it is an entirely voluntary orchestra, and we have no amateurs who play these instruments. But we have a kettle drummer who got his training here in the school, and is very good; and I arrange the horn and bassoon parts as well as I can for one little organ, and show the player of the other how to arrange his organ to play the clarinet parts, which don't sound at all bad on it. . . . I am sending you a few of our last programmes, and the report of our Empire Day Concert. By these you will see that we are using almost exclusively British music. . . . I want to know if I can get Dorothy Howell's 'Lamia' and Jane Joseph's 'Bergamask,' the latter played at a Patrons' Fund Rehearsal. Can you tell me about these?"

The Portsmouth Philharmonic Society has appointed Mr. ARTHUR BLISS conductor for the season 1920-1921. The works to be performed include Berlioz's "Faust" and Bach's B minor Mass, and there will be several Promenade Concerts, at the first of which Lamond will play the Tschaikowsky Concerto.

Obituary.

WILLIAM GREEN.

The earliest scholars of the Royal College of Music seemed to become, almost without exception, distinguished members of their profession. Though not of the very earliest in point of date, it was as long ago as 1891 that there came from the Lancashire Bolton one William Green, as the winner of an Open Scholarship at the College, to pursue his musical studies—and particularly the cultivation of a tenor voice of unusually fine qualities—under the chief guidance of Mr. Garcia. Up to that date his fellow townsman, Mr. J. M. Bentley, had looked after the musical welfare of the young singer. He quickly attracted earnest attention at College, and retained it by his consistent progress and ability; and it came rather as the expected justification of the hopes raised by his singing, rather than as any sort of surprise, that after leaving College his career in the musical world was one of real distinction. He established a firm reputation in London by his many appearances at the Patti Concerts, the Royal Albert Hall, St. James's Hall, and the Queen's Hall Orchestral Concerts; and extended his fame to the Colonies by his artistic association with Dame Clara Butt, Dame Nellie Melba, and Mesdames Albani and Patti, and others. Altogether his work for and in music was of the kind which reflected high credit on himself and on the College to which he was proud to belong. It seems fitting that his only son should now be studying in the same College, and under the same master, as his late distinguished parent.

JOHANNES J. FAGAN.

We regret to record the death on July 13th of JOHANNES J. FAGAN. He was so modest himself, so retiring, and so little inclined to believe that he was held in high personal regard by others that it would probably surprise him greatly to learn with what genuine sorrow his death has affected all those Collegians who knew him. From the outset there was something of a tragic quality about him. In his short life—he was but 22 when he died—he had already had to fight a battle extending over several years with serious ill-health. This became so acute that for a time he had to return to his home in South Africa, but with wonderful courage he rallied and returned to work at College once more. He was intensely musical. It was difficult to say whether his abilities lay most strongly in the direction of composition or pianoforte playing. He was eagerly interested in both; he had also for his joy and pain the true artist's discontent with his work. At the time of his death he had just completed a pianoforte trio and was planning a composition which he thought would be the best thing he had ever done. It is, perhaps, no breach of confidence to tell the world this much of the event which finally undermined his health:—In March the singularly charming and beautiful girl to whom he had just become engaged died suddenly within 24 hours from influenza, and carried with her into the beyond his happiest hopes for life. He never rallied from the shock, and though he made great efforts to continue his work his health became steadily worse. Probably few people over met death more gladly than he. He would have said with R. L. Stevenson:—

This be the verse you grave for me,
"Here he lies where he longed to be;
Home is the sailor, home from the sea,
And the hunter home from the hill."

EDMONDSTOUNE DUNCAN.

The recent passing of Edmondstoun Duncan removes one more of the earliest Scholars of the Royal College of Music; and his death will be deplored by those who were acquainted with his gifts in full measure, and particularly by such as knew his high sincerity in art. His was a somewhat unusual career, in which early promise and final achievement seemed not to fairly balance. As a young man, fresh from his studies at South Kensington under Sir Hubert Parry and Sir Charles Stanford, he was on the threshold (it seemed) of widespread attention—either as composer or organist. (He became an Associate of the Royal College of Organists at the age of sixteen. That was in 1882). At the time of the examination for his Scholarship he settled in London, and remained there for a few years. To that time belong a Cantata for Chorus and Orchestra (performed in 1890 by the Glasgow Choral Union), and a setting of Milton's "To a Nightingale," and one of Swinburne's Odes to Music. And his removal to the North, his work as a Professor at the Oldham College of Music, his activities as critic for several journals, and the compiling and publishing of works variously dealing with the theory and practice of music never for long interrupted the output of creative work. But in his last years his choice of words for songs—strange to the degree of embracing such seemingly unsettable things as Shakespearean soliloquies, and excerpts from the idealistic utterances of the President of the United States of America—seemed to indicate the trend of a musical mind serious beyond doubt, but almost remote from the more widespread contemporary tendencies in its extreme idealism. It tended, latterly, to isolate him.

R. W. BROAD.

It is with great regret that we have to record the death of Mr. R. W. Broad, who, while bathing off the Cornish Coast on August 12th—at his native place, Hale—most unfortunately disappeared and was drowned. Mr. Broad had not been a Collegian for long; it was, in fact, only in April last that he began his studies at the R.C.M., after leaving service in R.G.A. in India. But short though the time was that he was amongst us, he managed easily to impress those who became acquainted with his very considerable gifts as a singer. His voice revealed qualities which pointed to the great success that undoubtedly he would have attained, given longer life. He appeared very successfully in a College performance of "Carmen." Everyone will regret that a most promising life was cut short at the early age of twenty-two.

ARTHUR BENJAMIN, in the course of a letter from Australia, gives some details of musical life in Sydney which will be of interest to many readers.

"I am a Professor," he says, "at the State Conservatorium, Sydney. . . . The S.C., for an institution only five years old, is a veritable marvel. It already has an 'atmosphere.' In fact it has two. When I tell you that it was once the stables of Government House—!! No, joking quite apart, I stand outside sometimes, and the noises which emerge!—well, I just close my eyes and I almost feel the draught of wind rushing round the Albert Hall. I enter. Why is it that the girl-students of music 'bob' their hair? Anyhow, all music-students look alike to me.

"I rather miss the type of student who seems to go through life peering for the words 'Vox celeste,' for we have no organ; but we can see a fiddle student sliding his left hand with incredible rapidity up and down the finger board and then gazing 'avec empressment' at his victim (probably a younger student technically less developed). Also our tenors try their voices in the corridors.

"In short, as I said, we have an atmosphere, an excellent orchestra and—a wonderful director. Mr. Verbruggen is a great artist and a great organist and business man. He has his hand on the pulse of the whole administration. He has made the orchestra a first-class one. He has attracted a musically educated audience. He leads a splendid quartet. He is loved by his professors and pupils. . . . As for myself, I have made a great success in recitals and concerts. I won't bother to send you critiques. Musical criticism is in a peculiar condition out here. It is *everywhere*, but more so out here!

"It is the mental attitude of the public towards things musical that counts. And when I tell you that 3,500 people heard the Mass in D, and that hundreds were turned away; also that 8 concerts have just been concluded, consisting of all the Symphonies and Concerti of Beethoven, and that they were all packed to the doors, you see that, for a small city, there is a discriminating public. The Mass was given six performances last season. Originally only one was intended, but the people wanted more. . . . The dear old College seems to be an even more wonderful place than ever. Just as Sir Charles and Mr. Cliffe told us young students that our opportunities were many and varied compared to theirs, so we will be telling the youngsters that there 'was no conducting class in our young days,' etc."